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CASE SHELF

Japanese Color Prints

Hokusai	Hiroshige	Koriusai
Shunsho	Utamaro	Toyohiro
Choki	Toyokuni I.	Shunko

To be sold by Auction

Wednesday Evening, February 27, 1918

at 8:15 o'clock

The WALPOLE GALLERIES

No. 10 East 49th Street

New York

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7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Material on exhibition three days before the sale.
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THE WALPOLE GALLERIES.
Edward Turnbull
Lenore Young Turnbull
No. 10 East 49th Street, New York.

This sale will be conducted for the Walpole Galleries by
MR. DANIEL R. KENNEDY.

Telephone, Murray Hill 6512.

Catalogues on request.

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No. 235. Toyokuni. No. 128. Hokusai. No. 251. Utamaro.
No. 81. Koriusai. No. 108. Hokusai.
No. 233. Toyohiro. No. 78. Choki. No. 250. Utamaro.

View from Feb. 23 No. 83 Sale Feb. 27, 1918

Japanese Color Prints

Prints from Hokusai's "Famous Bridges" and "Famous Waterfalls"; Large Head of Hanamurasaki by Utamaro; Two Men Entertaining Four Girls by Koriusai; Lady Writing a Poem by Toyokuni; a number of interesting Hosoye prints by Shunko, Shuncho, Shunro and others; Surimono printed in Gold, Silver and Colors; and among the prints by Hiroshige are the Triptychs of Tsukuda Bay, and Suma Beach.

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JAPANESE COLOR PRINTS

KUNISADA, 1810-1850.

1. RONIN IN BLACK mounting the steps. From Act I of the "Chiushingura."
2. THE EVESDROPPER. From the Second act of the "47 Ronins."
3. THE DEFIANCE. From Act 2 of the "Chiushingura."
4. THE DUEL. From Act 3 of the "Chiushingura."
5. THE RONINS ASSEMBLED AT THE GATE. Act 4 of The Chiushingura.
6. THE FAREWELL OF THE LOVERS. Act 6 of the "47 Ronins."
7. ACT SEVEN OF THE CHIUSHINGURA. Note the pleasing landscape background.
8. THREE LADIES TRAVELING IN VIEW OF FUJI. From the Eighth Act of the "47 Ronins."
9. ACT NINE OF THE "CHIUSHINGURA."
10. THE RONINS SECURE REVENGE. Attack by Night from Act 10 of the "47 Ronins."
11. ACT ELEVEN OF THE "47 RONINS." Moonlight battle in winter. Snow landscape.

ISAI.
Pupil of Hokusai.

12. SYRINGA BLOSSOMS. Small square print.
13. SMALL BIRD flying through a sky of graded blue.
14. FLOWER PRINT. Spray of yellow bell-like blossoms and leaves.
15. PHEASANT FEEDING. Small square print.
16. A SPRAY OF ORANGE BERRIES WITH GREEN LEAVES.
17. COCK PHEASANT FEEDING. Square print of fine tone.

ANONYMOUS PORTRAIT.

18. PORTRAIT OF DANJURO VII. A noted Japanese actor. Seen at bust length, unsigned. Broadsheet.

CHINESE PRINT.

19. MAN SEATED, holding a drum for a child to beat. Fine three-color print, his blue robe very effective. Hosoye form.

HIRASADA.
An Osaka Artist.

20. BUTTERFLY DANCE TRIPTYCH. Three girls as the gayest of butterflies dance on the hills overlooking the bay.

HOKUGA.
Pupil of Hokusai.

21. SUDO SHIGESUYE IN COMBAT WITH A GIANT SNAKE. Diptych of powerful rendering.

HANABUSO ITCHO.

22. THREE PRINTS IN MONOCHROME ON ONE MOUNT. Chinese Lion and Masque of Okame in white reserve on black ground; Bamboo in white reserve on a blue ground.

JAKUCHU.
Reproduction of this noted master.

23. A WHITE PARROT TILTING ON A LACQUER SWING, the dead black background used by this artist with highly artistic effect. Circular print on square form.

24. A BIRD FLYING TOWARDS A LOTUS BLOSSOM, equally effective reproduction on a black ground.

NAGASAKI PRINT.
Published by Yamatoya, but unsigned.

25. DUTCH SUBJECT. Two boys and a girl, on a blue ground. Hosoye form.

SEVENTEEN PRINTS FROM HIROSHIGE'S.
Upright Tokaido, 1820-1858.

26. FUJI. Mt. Fuji seen over the Pine Trees in the foreground.

27. YUI. A print of cool greens and greys, centering in Fuji which is of unusually fine printing.

28. NISSAKA. A steep mountain path by a chasm beyond which rise steeper blue grey mountains.

29. FUKUROI. Peasants in the rice fields watch the kites flying on a windy day.

30. MITSUKE. A far distant view of the river and hills beyond.

31. NARUMI. Noted for the strips of cloth drying on the rack in the wind.

SEVENTEEN PRINTS FROM HIROSHIGE—Continued.

32. AKASAKA. Peasants quarreling on the pine tree road.

33. KAMBARA IN SUMMER. A blue, green and grey print, the landscape seen from the curved yellow foreground.

34. SEKI. High in the mountains, birds flying against the cloudy sky.

35. FUTAGAWA. Yellow thatched cottages at the foot of a rounded green hill.

36. HODOGAYA. Tea house in the foreground, from which a path leads off between low green hills.

37. ISHIYAKUSHI. Canal and green rice fields, with a large cherry tree in full blossom.

38. KANAYA. An interesting composition from the foreground, the dip which shows the village and the ferry beyond which Fuji rises white in the distance.

39. MINAKUCHI. A stream flowing from rounded green hills.

40. FUJIKAWA. The well known snow print from the "Upright Tokaido." The sky glittering with stars reflected in the stream beside the village deep in snow.

41. HAKONE. A twilight view in graded black, relieved by the flowing blue of the stream at the base of the mountain.

42. KAMEYAMA IN RAIN. A green and grey print in a sharp shower. Upright Tokaido.

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43. KASAMORI TEMPLE. From the "100 Famous Views of Japan," by Hiroshige.

44. RIVER AT NAKAGAWA. A fine blue print from the "100 Famous Views of Japan."

45. SARUWAKA CHO or Street by moonlight. Celebrated as one of the few prints in which Hiroshige draws the shadows of the figures.

46. TAKANAWA. The scarce rainbow print, with the great cart wheel to the right.

47. BIKUNI BRIDGE IN SNOW. A well known upright snow print.

48. SHOHEI BRIDGE. A rain print from a black sky on green hills.

49. HERONS FEEDING AT THE FERRY OF SAKAI. A very beautiful "blue print" from this upright series.

50. KOMAGATA TEMPLE, with heavy rain approaching, the cuckoo flying before the first slanting drops.

51. WANING MOON AT TSUKUDA ISLAND. Cormorant fishing from the boats.

52. TAKUGASHI. BRIDGE showing the river lined with bamboo warehouses.

53. FERRY AT OMMAYAGASHI. Boat approaching the bank.

54. TSUNOHAZU TEMPLE. Water of graded blue; green stretches and mist fusing the hills.

55. BRIDGE AT SENJU. One of the well known "bridge prints."

56. RAPIDS AT NARUTA. One of the best known of Hiroshige's prints.

57. WATERFALL OF NUNOBIKI. Upright print.

58. ZENKOJI WITH WISTARIA IN BLOSSOM. A scarce print.

59. NIIGATA. A bay view of the great curve clustered with houses.

60. KAMO RIVER. Night scene with part of a Festival boat of Geisha Girls.

61. SURIHARI MOUNTAIN PASS. From which the sea, blue and still, is seen.

62. SHIMOTANI. A purple peak rises out of green hills, while beyond the melting snow runs white on the grey of a steeper mountain.

63. SOTOGAHAMA BEACH. A great cliff hollowed by centuries of dashing waves rises in the centre of the composition.

64. TAKANO HAMA. Perpendicular cliffs on the beach at Takano. The grain of the wood block is quite apparent.

65. KUBOYA-NO-HAMA. The Torii at high tide on Kuboya Beach.

66. KAGOWATASHI. Showing the rope bridge over the chasm.

67. MATSUCHIMA, or "many islands, pine-tree covered."

68. CLIFF OF NOGI. The wood block grain can be seen in this print.

FOUR PANEL PRINTS BY HIROSHIGE.

69. FALCON AND RISING SUN, with Giant pine. The pine has taken on a lovely tone with age.

70. UNDER RYOGOKU BRIDGE. Moonlight. A print of Whistler like quality.

71. KANDA TEMPLE. Twilight.

72. SUZAKI BEACH. Also a noted panel.

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73. VIEW OF YENOSHIMA, with flocks of girls with parasols in a procession. Upright.

74. FIGURE PRINT BY HIROSHIGE. A woman in soft black over lavender walking past a dwelling.

75. FIGURE PRINT BY HIROSHIGE. A woman on a snowy day, raising her yellow umbrella. Upright print.

76. FOUR UNDIVIDED PRINTS ON A SHEET. A shower of rain in black and white, etc.

77. FIVE UNDIVIDED PRINTS ON A SHEET. View of Fuji, cherry blossoms in black and white, etc.

CHOKI, 1787-1805.

78. TWO GIRLS ON A BOAT, watching two little dancing girls. Broadsheet.

(See frontispiece.)

HARUNOBU, 1760-1771.

79. KUMAGAYA CHALLENGING ATSUMORI. An oblong print in two colors.

KIYONAGA, 1777-1790.

80. KINTOKI WITH HIS RABBIT AND BEAR, playing with little Oni. Good condition and coloring.

KORIUSAI, 1770-1781.

81. TWO YOUNG MEN ENTERTAINING FOUR GIRLS. Oblong broadsheet. An artistic group near a screen in front of a barred window of the "tan" or red used with much effect by Koriusai.

(See frontispiece.)

82. BOY MOUNTING A BLACK BULL, laden with flowers. Hosoye form. The second of the "Twelve Signs of the Zodiac."

(See plate 2.)

THREE HASHIRAYE BY KORIUSAI.

83. HASHIRAYE BY KORIUSAI. The Seven Gods of Luck.

84. PHEASANT ON A PINE, near a waterfall where rose peonies grow. Hashiraye in two colors of fine tone.

85. PAIR OF PHEASANTS ON A PINE. Note how cleverly their distance up in the air is secured. Hashiraye on a yellow ground.

86. PORTRAIT OF KUNISADA. Seen at half length against a blue ground, holding a brush.

Very scarce, an important addition to any collection are the rare portraits of the artists of the Ukiyoye.

87. SPIRIT OF THE WIND APPEARING TO THREE MEN. Their umbrella has blown inside out. Kakemono mounted on rollers.

KUNISADA, 1810-1850.

88. DAIMIO AND LADY. The pattern of his white robe in gauffrage.

89. APPARITION OF A LADY, in the smoke from a black brazier. A print of cool grey tones, her robes in gauffrage and greyish blues and lavender.

90. MATSUMOTO KOSHIRO. Large head, printed on soft paper.

91. ACTOR AS ROKUZO. Night is represented by the dark background, the lantern, etc.

92. TWO GIRLS DANCING on the Festival of the "Seventh Night of the Seventh Month."

93. LADY WITH A SAKE CUP. In which she sees her lover's face mirrored.

94. GIRL RUNNING IN THE WIND. She holds her large hat with one hand, her soft black robe blown away from the cherry colored lining.

95. HANSHIRO IN A DRESS OF BLACK AND YELLOW NET, printed on a grey wash ground.

96. SAMURAI with a fan. Narrow print.

97. YOUNG DAIMIO. Seen at half length on a narrow panel.

98. AN OLD MAN, seen at half length. Narrow panel.

99. LADY IN BLUE. Seen at half length. Narrow panel. The treatment of the background is interesting.

100. DAIMIO'S LADY. She wears red with gauffered border. Narrow print.

101. GODS OF WIND AND THUNDER. Diptych.

102. GEISHAS ARRIVING AT MOMOKAWA RESTAURANT. Triptych Scene, with eight figures.

103. SUMIDA RIVER TRIPTYCH. Three Geishas entering a boat. Full moon on the River over which fly a few bats of lucky omen.

104. TRIPTYCH. PRINCE GENJI AND LADIES ADMIRING GOLDFISH, in a huge blue and white porcelain bowl on a black lacquer stand.

105. CHERRY BLOSSOM TRIPTYCH. A Geisha and two Courtesans on a balcony overlooking the water. The flowering branches of a Cherry Tree at the edge of the balcony make a lovely finish.

KUNIYASU.

106. UYENO TERRACE. Cherry blossom season.

107. COMPASS MADE OF THE FACES OF SIXTEEN MEN AND WOMEN. All the famous actors of the popular school are represented.

HOKUSAI, 1790-1849.

108. HIGH BRIDGE, from the "Views of the Bridges," known as "Kumo-No-Kake-Bashi," a scarce print from the series showing a chasm bridged across to a lonely cliff, about whose base clouds are rolling. Fine condition with margins. Oblong.
(See frontispiece.)

109. THE DISTRESSED MAIDENS. Small square print.
This and the following eleven prints are from the Joruri Drama, and represent some of the most characteristic figure groups done by Hokusai.

110. TWO LOVERS. Small square print.

111. LADY TRAVELING, her little attendant hands her large hat.

112. LADY DANCING. Two onlookers. Small square print.

113. TWO MEN. One in Court robes.

114. MAN AS A FOX. Amusing his companions.

115. LADY WITH GAME CHICKENS. A very interesting print.

116. TWO LOVERS IN LAVENDER.

117. LADY WITH A LETTER, under a pine tree.

118. LADY OPENING THE DOORS, to speak to a man near a stone lantern.

119. LADY STANDING BY A WELL.

120. LADY WITH A TRAY OF SWEETMEATS.

SIX PRINTS FROM HOKUSAI'S "36 VIEWS."

121. SURUGADAI, from the "36 Views of Fuji." Workman and coolies in the hills in the foreground.

122. FUJI FROM HODOGAYA. A scarce print of the "36 Views." In the foreground a Pine Tree road along which travel men on horseback and on foot, the mountain seen in the distance between the Pines.

123. "36 VIEWS OF FUJI." The mountain seen through the great barrel, known as "Fujimi-Ga-Haru."

124. FUJI FROM AOYAMA. One of the noted prints of the "36 Views of Fuji," showing the famous Karasaki Pine Tree.

125. FUJI FROM HOGAWANJI TEMPLE. Which fills the right side of the print, a flying kite directs the eye to the Sacred Mountain.
One of the "36 Views of Fuji."

126. FUJI FROM MITSUI. A blue print from the "36 Views of Fuji." The mountain seen by three men on the steep roof on a windy day when kites are flying.

HOKUSAI, 1760-1849.

Four Prints from "Traveling Around the Waterfall Country."

127. THE KIRIFURI FALL, or shower of ribbons plunging over the rocks, admired by three men at the base, two other men on the hillside to the right.

128. ONO WATERFALL. From the famous waterfall series and a favorite spot for travelers on the Kisokaido Road.
(See frontispiece.)

129. FALL AT YOSHINO, or "Horse-Washing Fall," legend states that Yoshitsune washed his horse here.

130. THE KIOTAKI FALL: Slender streams fall from the rocks beside a steep path where three men climb to the tea house at the top.

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131. VISITING KANDA TEMPLE. A lady borne on the shoulders of a Coolie is accompanied by two attendants. They are seen under the eaves of Kanda Temple where pigeons rest and fly. Signed Katsushika Hokusai.
A SINGLE SHEET PRINT OF LARGE SIZE. Very rare in this form.

132. TRAVELING BY THE SEA. Two ladies have dismounted to enjoy a pleasing view.

SURIMONO.

133. SURIMONO BY HOKKEI. Group of three girls. One kneels by an old bronze brazier, with a book, one of her companions has her back to the spectator, and the third girl plays the koto; at her side a square blue jar holds a miniature plum tree with silver buds.

No. 220. Shunsho.
No. 215. Shunro.

No. 203. Moronobu.
No. 82. Koriusai.

No. 221. Shunsho.
No. 210. Shunko.

134. HOKKEI SURIMONO. Geisha girl in a landscape, printed in silver, colors, and gauffrage. Worm holes.

135. SURIMONO BY KEISAI YEISEN. Lady in lavender and silver holding a pet Monkey; a little girl has the leash.

136. KUNIYOSHI SURIMONO. Daimio's lady with a tray and papers, printed in color, gold, silver and gauffrage.

137. KUNISADA SURIMONO. Danjuro, crouching beside a brazier looking at his "mon," with use of silver and gold printing and rich colors.

138. GAKUTEI SURIMONO. Kwan-u with broadsword and spear (in silver), with much use of silver printing in his robes of delicate colors.

139. GEISHA ON A BALCONY. Surimono by Shigenobu. The lavender robe lined in silver and the cherry blossoms in gauffrage.

140. HOKKEI SURIMONO. The youth Yoshitsune as Ushiwaka playing the flute, printed in silver bronze and color.

141. GAKUTEI SURIMONO. Geisha Girl listening to a Nightingale in a cage, little cherry blossom crests of silver in her black robe.

142. GAKUTEI SURIMONO. Confucius, with a boy attendant, admiring the moonlight on the waterfall. Printed on a blue ground to represent night.

143. SURIMONO BY GAKUTEI. Hakuyei, Chinese Poet; printed on thick paper with gauffrage border.

144. SURIMONO BY GAKUTEI. Chinese subject. The Emperor Genso seeing a vision; printed on thick soft paper with the use of gauffrage.

HOKKUYEI, 1830-1848.

145. CHINESE WARRIOR IN A LANDSCAPE. Unusually fine piece of gauffrage printing.

KUNISADA, 1810-1850.

146. KINTOKI WITH HIS PETS AND A KITE. Unsigned. The reel and the rabbit's fur in gauffrage.

PILLAR PRINTS BY YEISEN AND OTHERS.

147. A LADY GATHERING UP HER ROBES OF SHADED BLUE, and carrying a fan passing under pendant willow boughs. By Kunisada.

148. LADY HOLDING UP HER BLUE DRESS, which is tied with a black obi lined with bamboo pattern. By Kunisada.

149. GIRL LEANING ON THE DOOR reading a letter. By Yeisen.

150. LADY IN GREEN WITH AN UMBRELLA. Well printed and in good condition. By Yeisen.

151. LADY ON A SUMMER NIGHT. A light breeze has risen with the moon, fluttering her cherry flowered robes. By Yeisen.

152. MAID IN A GREEN DRESS OF SHIPPO PATTERN. She is resting one hand on the door. By Yeisen.

153. BEAUTY ON PARADE, in a robe of elaborate pattern containing Carp, Waterfall and conventional Fuschia Blossoms. By Yeisen.

154. SHUNSEN. OIRAN IN A SHOWER OF RAIN. Her robe of striped violet net is bordered and tied with velvety black; she carries an open umbrella of rose and yellow and makes a charming picture against the slanting rain.

155. YEIZAN. GIRL WALKING IN THE WIND. She carries an open umbrella of blue and yellow.

156. GIRL TEASING A PUPPY WITH A CAKE. Yeizan is very happy in these compositions. Here a robe of lavender in a leaf pattern is tied with an obi of soft black.

KUNIYOSHI, 1797-1861.

157. NICHIREN. Standing serenely by a Waterfall unmoved by an attempt to hurl a great rock down on him.

158. GENSHOGO THE DIVER. Square treatment, with fine printing of flesh seen under water.

159. NAGAHIDE DRINKING SAKE FROM A BARREL, from a black lacquer dipper.

160. CHINESE WARRIOR breaking through a black water gate in a swift blue stream. Square print.

161. NAGATAME WIPING HIS SWORD. Square print.

162. ISOHIME CONQUERING A DRAGON. Note the fine deep blues and mulberry color.

163. HAKKENDEN SUBDUING A GIANT CAT, its fur printed partly in gauffrage. From the "Eight Warriors" series.

164. SUIKODEN attacked by a giant snake.

165. WARRIOR BREAKING A STONE FOUNTAIN, with a blow of his sword.

166. YAMABE-NO-AKAHITO. One of the "100 Poets." Standing with an attendant in a landscape showing Fuji.

167. SOSEI HOSHI, one of the "100 Poets." Seated in a landscape, attended by a young woman.

168. BLEACHING CLOTH. TRIPTYCH. From the "Six Tamagawa" series. A lady, whose maid is tying her sandal stops to speak to the barefooted linen bleachers.

169. ONAWAKA OR BENKI, TRYING TO KILL THE GIANT CARP. A great subject powerfully treated in this triptych by Kuniyoshi.

170. MITSUKUNE in the Haunted House, to whom a terrible apparition appears. Triptych.

HIROSHIGE, 1820-1858.
FOUR PRINTS FROM THE "YEDO MEISHO."

Some of the best liked prints of the oblong series of Hiroshige.

171. "BRIDGE PRINT." Ryogoku Bridge crowded with people, and the water beneath crowded with boats watching the fireworks.

172. SNOW PRINT FROM THE YEDO MEISHO. Kanda Temple; the hill and distance well rendered on a bitter afternoon.

173. KASUMEGASEKI, with the picturesque group under the large umbrella to left.

174. "BRIDGE PRINT." Nihon Bashi in the foreground where Mt. Fuji can be seen across the city.

NINE PRINTS FROM THE "TOTO MEISHO."

The oblong series by Hiroshige and containing some of the much liked prints.

175. "BRIDGE PRINT." Nihon Bashi in a shower of rain, Mt. Fuji in grey, white-flecked beyond.

176. SNOW PRINT. Massaki, with coolies poling light rafts along the thickly covered banks.

177. UYENO TEMPLE AND PARK, in Cherry Season.

178. PROCESSION PASSING UYENO TEMPLE. Twilight.

179. KANDA TEMPLE. A beautiful impression and very rare, having margins and of a soft brilliancy seldom found.

180. TAKANAWA. The picturesque Sampans setting in to the shore where bullock carts are loaded with rice, etc.

181. TAKANAWA. Another view; here the effect is the rosy pink of sunset, and the composition entirely different.

182. SHINOBAZU LAKE. One of the best known "blue prints" of the series.

183. ASAKUSA TEMPLE ON NEW YEAR'S EVE. A great procession crowding into the Temple.

EIGHT PRINTS FROM THE "TOKAIDO ROAD" SERIES.

184. OKITSU. A wrestler being ferried over.

185. YUI. Four white sailed boats on water of finely graded blue; Mt. Fuji snow white flecked with grey seen by the travelers peering around the cliffs to the left.

186. HAKONE MOUNTAIN. Always interesting in its composition and variation of coloring.

187. NUMAZU BY FULL MOON. A little family trudging homeward on the pine tree path by the river.

188. ODAWARA. The Ferry at Odawara, the many colored hills on the horizon.

189. ISHIYAKUSHI. Hills of graded green violet and blue, with a village at the foot.

190. HARA. A noted print because of the peak of Mt. Fuji extending into the margin.

191. THE FERRY AT KAWASAKI. A pleasing composition of nice blue tone.

HIROSHIGE (SIGNED SADANOBU.)

192. SIX UNDIVIDED PRINTS ON A SHEET, landscape in blue and white reserve, figures, etc. The work of Hiroshige but signed "Sadanobu."

193. NINE UNDIVIDED PRINTS on one sheet, rain at Matsuchima, etc., the work of Hiroshige, but signed "Sadanobu."

HIROSHIGE.

194. RESTAURANT AT UMEGAWA. A famous and well known resort of the most beautiful Geisha Girls. Oblong print from the "Restaurant series."

195. TWO FISH from the "Fish series." A large white fish near which lie a few cherry blossoms and a smaller one of bluish grey.

196. DIPTYCH BY HIROSHIGE. The cliff at Yeighumi, ladies with parasols pick their way up the rocks, children bathe and dive in the surf.

197. TRIPTYCH BY HIROSHIGE. CHERRY BLOSSOM TIME AT UYENO. Happy girls and children admire the clustering blossoms.

198. UYENO PARK AND TEMPLE TRIPTYCH. A beautiful day in spring with crowds of people in the grounds.

199. SACRED FUJI TRIPTYCH BY HIROSHIGE. Prince Genji and ladies admiring the view of Fuji from Yenoshima, rising grey and misty from the lower hills seen beyond peaceful waters with sailboats passing.

200. SNOW TRIPTYCH BY HIROSHIGE. Prince Genji in his Garden in winter, accompanied by a lady.
The print is often bought because of the beauty and quality of the central sheet.

201. PRINCE GENJI TRIPTYCH BY HIROSHIGE. Prince Genji alone on Suma Beach.
In the view the Prince sees from where he stands to the left there is scope for the wonderful expression of landscape art by Hiroshige. IT IS CONSIDERED ONE OF HIS BEST SUMMER LANDSCAPES.

202. MOONLIGHT TRIPTYCH BY HIROSHIGE. Girl admiring the moonlight on Tsukuda Bay, a night scene of great beauty conveying the sense of the stillness of a summer night.

MORONOBU, PRIMITIVE.

Unsigned prints in black and white attributed to Moronobu.

203. USUGUMO, in striped robes, with attendant. Her "mon" of the Kiri leaf above. Hosoye in black and white.
(See Plate 2.)

204. TAKAO SEATED, reading from a scroll. Hosoye in black and white showing her "mon" of the maple leaf.

SADAHIDE, 1830-1860.

205. SILKWORM TRIPTYCH. Girls feeding silkworms, arranging cocoons and spinning, all with a landscape background.

SADANOBU, 1840-1860.

206. A DANCER AS A SNAKE CHARMER. A print deserving of consideration on account of the color and line particularly of the head and head-dress.

SADATOSHI.
Pupil of Kunisada.

207. TAKAO SEATED WITH HER BABY.

YANAGAWA SHIGENOBU, 1820-1840.
The son-in-law of Hokusai.

208. NO DANCER AS A "WINE IMP" with red head, printed with gauffrage and good use of color.

SHUNJO.

209. DANJURO AS A LADY, standing on the shore. Hosoye in two tones.

SHUNKO, 1785-1795.

210. DANJURO AS A LADY, holding up a book. Early two color Hosoye.

(See plate 2.)

211. CHINESE SUBJECT. Two lovers as the Chinese Emperor Genso and his Favorite. The divan suggests European influence. Scarce example by Shunko.

212. VIEW OF YENOSHIMA. Sunset; ladies and children on the shore.

SHUNCHO, 1775-1790.

Two Hashiraye by this artist.

213. LADY IN A LOOSE ROBE, which is pulled back to expose her limbs, passing through a doorway with a box of porcelain.
A two toned print of much grace.

214. HASHIRAYE BY SHUNCHO. Lady traveling, wearing a large hat and carrying a fan. She is accompanied by a man.

SHUNRO.

Early signature of Hokusai.

215. HOSOYE PRINT. Two actors, the woman in the guise of a beggar.

(See Plate 2.)

SHUNSEN, 1760-1780.

216. YORITOME FREEING THE STORKS. Their plumage in gauffrage. One of the prettiest prints illustrating a Japanese Legend.

217. FIVE BOYS GATHERING MUSHROOMS. A happy group under a Giant Pine on the shore.

218. RONIN DISGUISED AS A MUSICIAN. Snow landscape.

SHUNSHI.

219. HOSOYE KEY BLOCK. An actor walking, signed with the "jar seal" signature.
Scarce form of black and white.

SHUNSHO, 1765-1780.

220. JUROJIN AND A LADY, who is showing him a kakemono of stork and Rising Sun. Square print.

(See Plate 2.)

221. PEASANT WOMAN AND TWO CHILDREN, watching silk-worm butterflies from the door of a cottage by a stream. Square print of lovely coloring and composition.
(See Plate 2.)

SHUNTEI, 1800-1820.

222. LADY SEATED ADMIRING FLOWER ARRANGEMENT. Small square print.

223. FIGHT IN A STORM AT NIGHT. From act 5 of the "47 Ronins." Small square print.

224. THE LOVERS PARTING. Small square print.

225. TWO RONINS UNDER A PINE TREE. Small square print.

226. THE DECLARATION. Small square print.

TAIGAKU, 1830-1850.
Pupil of Hokusai.

227. BLUE AND WHITE PRINT. Chinese landscape with bridge, cottages and trees.

TAKOA II.

228. GEISHA KNEELING WITH A LONG LETTER. Broadsheet.

229. GIRL SEATED ADMIRING THE MOON, seen through grey edged black clouds.

SHIGENOBU, 1820-1840.

230. MAN WITH A FAN. Very fine color and printing, with use of gauffrage in the under-robe and gold bronze in the head-dress. A very handsome print.

TOYOHIRO, 1759-1820.

231. DAIMIO'S DAUGHTER AND TWO GOVERNESSES. They pass under an old pine tree in their walk. Sweeping line and good color.

232. BLACK AND WHITE PRINT. Two horses under a tree. Chuban form. Unsigned.

233. OSOME AND HISAMATSU. Famous lovers. The clerk who fell in love with his master's daughter. He is kneeling beside her, holding a Counting Machine.
(See frontispiece.)

DIPTYCH OF TOYONOBU'S TIME, (1745-1765).
But unsigned.

234. DOLLS AS EMPEROR AND HIS CONSORT, for the Doll's Festival on the third day of the third month.
An unusually interesting print. VERY RARE.

TOYOKUNI I, 1790-1810.

235. LADY WRITING A POEM ON WISTARIA BLOSSOMS. She wears a gown of violet tied with a black obi, and is seated, leaning on a low pink table.
FINE IMPRESSION AND CONDITION.
(See frontispiece.)

236. TWO LADIES AT THE FESTIVAL OF EBISU, on the Tenth Day of the First Month. A good early Toyokuni with some gauffrage.

237. LADY AND TWO ATTENDANTS. The fine quality of black in this print should be observed.

238. THE DEPARTURE OF OMAN AND CHOYEMON. These are celebrated lovers, and he is shown here carrying her on his back and wading into the water.

239. SEGAWA ROKO IN A NIGHT RAIN STORM. On a grey ground to represent night.

240. TWO GIRLS ROLLING A HUGE SNOWBALL. A late spring scene, the cherry blossoms over their heads pink through a light fall of snow, the lavender and black of their robes in harmony with the misty background.

241. HOSOYE BY TOYOKUNI I. An exquisite creature in faint rose color with two men.

242. RAIKO FAMOUS GENERAL, seated near a yellow table. Small square print.

243. CHINESE LION CARRYING A PEONY IN HIS MOUTH. A very interesting block after the old style of Hanabusa Itcho, printed in two colors and black.

244. EAGLE ON A ROCK IN A STORM. Printed in black and one color—a print in the style of Hanabusa Itcho. Broadsheet.

245. ACTOR AS A COURTESAN. Good impression on thick soft paper.

TOYOKUNI-KUNISADA, 1830-1852.

246. TRIPTYCH OF "MOON OFFERING." On the 15th Night of the 8th Month. The full moon rising over the sea lights up three girls and their offerings, the central panel very fine.

247. TRIPTYCH. MARIONETTES. With eight figures.

248. TRIPTYCH. Festival Day of Inari in Oji, showing three young girls.

TAIGAKU, 1830-1850.

249. CHINESE SNOW LANDSCAPE. In blue and white.

UTAMARO, 1770-1800.

250. TWO GIRLS BLOWING GLASS. One stooping at the furnace near a rack of jars and bottles is using the blow-pipe, while a lovely figure with a tray of glass hair-pins is testing one of them in her own hair.

Broadsheet of fine quality.

(See frontispiece.)

251. LARGE HEAD OF THE COURTESAN HANAMURASAKI, a famous beauty, and often used by Utamaro for a model. She has a brush to her lips and a roll of paper on which to write a letter in her hand.

(See frontispiece.)

252. HANATSUMA AT HER FLOWER ARRANGEMENT. She is seated by a jar containing a single peony and carries an unfolding fan.

YEISEN, 1790-1840.

253. GIRL IN PINK IN A LATE SPRING SNOW STORM. Her lavender and yellow umbrella is covered with the thick soft flakes that are falling on the budding plums and the green pines.

254. GIRL IN A LAVENDER DRESSING ROBE, pushing aside the sleeping net. Seen at half length.

Charming suggestion of deshabille about everything except her smooth black hair. Exquisite coloring.

255. GIRL READING A LETTER. One of Yeisen's large well printed heads, the girl seen at half length.

256. GEISHA IN BLUE STRIPED NET, standing near a tea house.

257. GEISHA GIRL IN SOFT BLACK, with a letter. She is seen at half length.

258. GIRL WITH BATTLEDORE AND SHUTTLECOCK. Seen at half length.

259. GIRL DRESSING HER HAIR. Seen at half length, holding a tray of hairpins one of which she holds in her left hand.

260. YOUNG GIRL SEEN AT HALF LENGTH. Finely printed and soft in tone.

YEISEN SIGNED KEISAI.

261. TIGER AND NEW MOON. Hosoye print in the manner of the earlier masters; the crouching tiger is preparing to drink at the stream in the foreground.

262. FALCON ON A SNOWY PINE. Hosoye form in fine color, signed "Keisai."

YEISHI TRIPTYCH, 1780-1805.

263. PRINCE GENJI AND HIS COMPANIONS, eight tall and beautiful women. The coloring oxidised by time, but still retaining much of the charm of its first freshness owing to the grace of the figures and the good use of black.
Triptychs by Yeishi in good condition are very rare.

YEIZAN, 1800-1829.

264. WOMEN OF OHARU, resting on the bank, a print of greens and pinks.

265. A COURTESAN AND HER KAMURO, gaily dressed and standing under a cherry tree.

266. YENOSHIMA. Travelers passing along the shore.

YOSHIIKU.
Pupil of Kuniyoshi.

267. JAPANESE AMERICAN SUBJECT. Two men of the Costume of about 1815 watching a hot-air balloon lettered "Cnntetution" ("Constitution"). Apparently a copy of a contemporary American print.

268. JAPANESE AMERICAN PRINT. An elephant at a Circus loosed from its chain frightening a family of father, mother and children.

269. JAPANESE AMERICAN PRINT. A girl and child walking by a river—possibly the Hudson—man on horseback on the road in the background.

YOSHIKAZU: ABOUT 1850.

270. THE COVERED BRIDGE AT SHOHEI. Scarce landscape by this artist.

YOSHITORA: ABOUT 1850.

271. BLUE PRINT BY YOSHITORA. Girl with a towel over her shoulder.

272. SNOW TRIPTYCH ON THE SUMIDA RIVER. Three Geisha girls with raised umbrellas on the snowy banks of the river.

273. TEA HOUSE SHADOW TRIPTYCH. Three Geisha Girls at a tea house in cherry blossom time, with interesting printing of the shadows of other girls inside.

YOSHITSUYA.

274. UMEMARO SUBDUING THE DRAGON. He is showing the sacred scroll.

S. L. PARSONS & CO., INC., Printers, 45 Rose St., New York.

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